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EDITOR AND PUBLISHER

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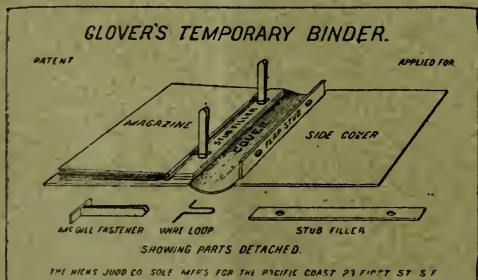
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California Musical Journal.

VOL. 2

SAN FRANCISCO, APRIL, 1896.

No. 7.

A TEMPTING OFFER.

A musical education has hitherto been so costly as to deter many an ardent soul from obtaining it. There have been no opportunities held out by the government, as is often done in Europe, where conservatories are subsidized and prize scholarships endowed.

As nothing is worth having without an effort, and it is so much more conducive to self-respect to give a quid pro quo, the JOURNAL has devised a scheme by which it is able to offer a course of first-class musical instruction in exchange for a little exertion on the part of the recipient.

We accordingly offer a course of from 20 to 50 lessons in any branch of music from the best teachers in the city for 60 paid up subscriptions to the CALIFORNIA MUSICAL JOURNAL at \$1 a year. Besides being a monthly chronicle of art progress in our State, the magazine is full of instructive matter and contains more than \$5 worth of printed music annually. It need not be at all difficult to obtain subscriptions and secure these advantages. Renewal of subscriptions will be accredited to the one who originally procured them, and the education can be pursued for years. Students coming from the country can be supplied with board at moderate outlay, and tuition in English branches and Languages obtained for them if desired.

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A Few Practical Harmony Lessons.

ARRANGED BY F. J. ZIFFERER.

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Having become familiar with the scale in all its different positions, that is, having its key note on each of the 12 keys in an octave; it is desirable to understand "Intervals" and their correct notation.

An interval is a distance of pitch between two sounds, and is always reckoned from the lower to the higher, according to the degrees of the stave, including both notes. From C to E is a third on the same plan as that from C to C above is an octave or eighth although only seven steps occur between them.

We print, for the present only the principal intervals of a scale included in an octave.



There are four classes of Intervals: 1. The Major. 2. The Minor. 3. The Augmented. 4. The Diminished.

Those we have printed are *Major*.

By placing a flat before the upper note in the 3rd, 6th and 7th *Minor* intervals would be indicated.

By sharpening the upper notes or flattening the lower ones the intervals would be *Augmented*.

By sharpening the lower and flattening the upper notes they would be *Diminished*.

By way of exercise, write from memory the different intervals in each Tonality or "key," as for example, the second of G is A, the second of D is E, the third of G is B, the third of D is F sharp, the fourth of D is G, and so on.

Ambroise Thomas.

Ambroise Thomas died in Paris, February 15th. He was born at Metz, 1811. He was Director of the Paris Conservatoire. He will be known to fame by his "Mignon."

He was born at Metz Aug. 5, 1811, and was the son of a distinguished professor of music.

He entered the Conservatoire in 1828 and there gained many prizes, including the grand prize of Rome at the competition of 1832. After his return from Italy he produced the following works,

among others, "La Double Echelle," 1837; "Le Perruquier de la Regence," 1838; "Le Panier Fleuri," and "La Gypsy," ballet, composed jointly with Benoist, 1839; "Carline," 1840; "Le Guerillo," 1842; "Le Caid," his first great success 1848; "Le Songe d'une Nuit d'Ete," 1850; "Raymond," 1851; "La Cour de Celimene," 1855; "Psyche," 1856; "Le Carnaval de Venise," 1857; "Le Roman d'Elvine," 1860; "Mignon," 1866; "Hamlet," a grand opera represented for the first time on the stage March 8, 1868, and the hundredth repetition of which was prevented by the burning of the old opera house in the Rue Lepelletier, Oct. 23, 1873; "Mignon" changed into a grand opera for the Baden theatre, 1869; "Gilies et Gilletin," and "Francoise de Rimini," another grand opera, 1877.

M. Thomas also composed a requiem mass, fantasies, nocturnes and rondos. He was elected a member of the Academie des Beaux Arts in succession to Spontini in 1851; was appointed "officer d'instruction publique" in December, 1869, and replaced Auber as director of the Conservatoire de Musique in 1871. He was made a commander of the Legion of Honor in 1871.

Music as an Educator.

Chas. J. Rockwell contributes the following on Music as an Educator in the *Dominant* of February, which deserves to be widely circulated.

MUSIC AS AN EDUCATOR.

Until very recently music has been studied in America as an accomplishment merely, and has not been regarded as a means of superior intellectual culture. It has been taught as such very superficially, and without a thought to its true dignity. Many persons of even more than ordinary intelligence even yet consider it as an effeminate occupation.

Of later years a great change has, however, been gradually going on. Much has been said and written recently advocating the cause of art education in this country, and much progress has been made in the past few years in the cultivation of music. Too little stress has been put upon the necessity of cultivating the artist's heart and mind as well as his hand, and but little effort has been made to educate the people in forming the habit of appreciation. No one can doubt the necessity of this; the great necessity is, in fact, to inspire, develop and guide the taste of the people. It is idle to say that an artist *must* be taught, while the public, which does appreciate by instinct, does not

need and deserve teaching. Theodore Thomas, Anton Seidl, Walter Damrosch, and others, have educated New York in music appreciation almost in spite of herself and against her will—persuading and compelling her to listen to musical works which at first she could not and would not understand. They have triumphed, and what they have done and are now doing for New York must be, and is being done or attempted all over the country.

There are very few persons who are entirely without an appreciation of the marvelous beauties of sound; indeed, so small is the comparative number of these that one may say *everyone* has some taste for music. The degree of natural proficiency of course varies greatly, but much depends upon the proper education and cultivation of the individual talent.

In the Old World this is much better understood than it is here, and music is considered of quite as much importance as are the elements of language or the principles of penmanship. It is taught in conjunction with them, and the youth are kept familiar with it during all the years allotted to education. With us it is usually an optional or elective study. It has often been remarked as very strange that nearly all of the great musicians come from foreign countries, yet it is evident that it is more from our past neglect of the art than because we are an unmusical nation. As we give so little opportunity for universal development in this direction, we cannot expect to produce a Mozart, Mendelssohn, Haydn, or a Wagner.

But the minds of the people are becoming more enlightened. Their eyes are being opened to the fact that music is a thing of the soul; it is the inarticulate speech of the heart. They begin to realize that music pervades everything, and that it is a common quality of all arts. In consequence of this enlightenment, the German idea of music is rapidly gaining a foothold in this country. The Germans consider music, very properly, as the very highest and sublimest exercise of the mind, subordinate not even to literature or painting. They believe that it ennobles the mind, deepens the sympathies and elevates and intensifies the emotions; in short, that it is the most complete and satisfactory educator of mankind. A German whose musical training has been neglected is no more to be considered a thoroughly educated person than is an American who is ignorant of the classics. The entire intellectual life of the German nation is thoroughly steeped in music. As a result of this culture the nation is represented by a grand galaxy of profound thinkers in every branch of art and science.

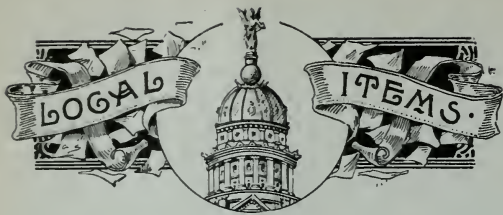
While we in America cannot yet be expected to have this great love for the study of music, which is characteristic of the Germans, yet we do owe it to the art and to ourselves that we earnestly strive for a higher appreciation and a wider cultivation of this sublime art. We have, as it is, degraded it, and accustomed ourselves to look at it and designate it as only a "polite accomplishment," and have left it to the tender mercies of boarding-school misses too long. Therefore, should it not be with feelings of the greatest satisfaction that we witness, and, be it earnestly hoped, aid in its elevation to its rightful position among the arts—queen of all. Music is no longer to be a mere trifling pastime for educated people, superficially taught and easily acquired as though it were in truth unworthy of anything like deep study and thought. The mind and heart are to be cultivated, and the great EDUCATING POWER of music is to be recognized and utilized. People will study music for itself, and itself alone. Its beauties and dignity are to be upheld and brought out by teachers and interpreters, who will leave nothing of the art in all its sublimity hidden from the hearts of the American people.

CHAS. J. ROCKWELL.

Emile Sauret, the great French violinist, who is making a tour of the States this season, is quoted as saying that he has noticed the most marked difference in the order of compositions demanded now and when he made his *début* here in 1872. Formerly such works as those of Paganini, Vieuxtemps, and the light and showy were required. Now only the highest is allowed. He says America is in this respect in advance of England and Europe.

He must have altered his opinion considerably since his American *début*. In those days he claimed that Americans could only appreciate "Yankee Doodle."—*Musical Age*.

The ridiculous habit of Germanizing their names, which prevails among a few cranky English musicians, must be held up to well deserved scorn. By what crooked mental process do they come to regard themselves better artistes if their name ends in *off* or *ein*? It is either a silly whim, or downright deceit to pass themselves off as foreigners and therefore better musicians (?). There is M. Stefanski, which is Polish for plain English Stephens, ashamed of his own country and touring in the State under a false name.



The local Paderewski craze had many funny phases; one of the most comical of which was the experience of the Metronome Club—rechristened Music Club—in its endeavor to illumine itself with a little of Pad's effulgence. This worthy enterprise was to be carried out in the most alluring style. The trap was set at Zinkand's new restaurant, and baited with Frankforter sausage, Limberger cheese, pretzel, and Pillsner beer galore, presumably irresistibly attractive to a continental musician. None but the Elite of the profession were invited to attend and liberally pay for it. Although the Club would naturally be too important to have its invitation slighted, it was thought safer to hold a toothsome Teutonic menu under the great pianist's nose, with nothing common or French about it. But, Great Scott! When Gorlitz who is Pad's other stomach and has to eat whenever and whatever Paddy does, whether he is hungry or not, got the invitation, being a trifle dyspeptic he found he had no stomach for even this rare banquet, and replied to the Club that Paderewski's doctor (Gorlitz?) would not permit him to accept invitations to dinner!

He however doubtless made some mental reservations in favor of a chosen few for it is a matter of record that Paderewski had dined with Sir Henry Heyman, and even some others. But then Sir Henry always dines every celebrity, and is usually two or three weeks in advance with his plans. Nobody can get ahead of Sir Henry in the matter of club tickets and hospitality to noted artists, unless they get up mighty early in the month! Well! The dinner had been ordered and had to be paid for, as Zinkand would not commute, so it was eaten with the best grace possible under the depressing circumstances, while Pad really did go off and dine with Donald de V.!

Mr. Henry Wolfsohn, the enterprising impresario, promises us also Sofia Scalchi, together with a select company of artists, in December.

Mr. Heine assumed the leadership at the Tivoli made vacant by the sudden illness of Adolph Bauer, but when he in turn was superseded by Carl Martens, formerly of the Tavery Company, Mr. Heine declined to resume his old place as cellist in the orchestra.

Mr. Byron Mauzy has sold a fine Sohmer piano to the Modesto Opera House. He has also shipped a Sohmer grand to Honolulu for Chief Justice Hart.



A most friendly audience filled the Academy of Music last week to witness the first performance in New York of an "American opera" in three acts, "The Scarlet Letter," by Walter Damrosch and George Parsons Lathrop.

Mr. Lathrop's book, after Hawthorne's romance, is certainly American, and the subject is remarkably well treated. In his introductory note the librettist says that "no attempt has been made to reproduce or to follow exactly the great prose romance from which the story is drawn."

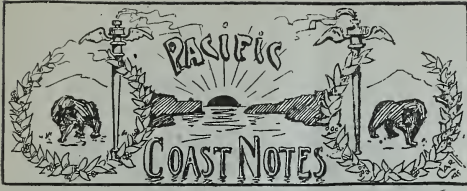
Mr. Seidl and his orchestra have been engaged by Johnston and Arthur for an eight weeks' tour, which is to extend as far west as California, beginning immediately after the last concert of the Philharmonic Society on April 11th. Mr. Sauret will accompany the orchestra as soloist.

The Abbey and Grau Italian Grand Opera company closed a thirteen weeks' season in New York Friday night. Receipts are said to have greatly exceeded last year's prosperous season at the Metropolitan. The Boston engagement opened with "Faust," the cast including M. Jean and M. Edouard DeReszke, M. Maurel, Mme. Scalchi, Mme Melba, and Mile. Bauermeister.

Frau Klafsky is said to be one of the greatest Wagnerian singers of Germany. She has sung a great deal under Anton Seidl's direction, and was for many years a member of the companies in Hamburg and Bremen. Her success in London has been great. Her voice is said to be still at its best, and her particular part is *Isolde*, although *Leonora* in "Fidelio," and *Agathe* in "Der Freischutz" are rôles in which she has won success. Herr Lohs who is the assistant director of the company, is Frau Klafsky's third husband.

Mrs. Louis Schmidt, Jr., the violinist, gave the first of a series of recitals at Chamber Music Hall last Tuesday.

The eighth annual meeting of the New York State Music Teachers' Association will be held in Syracuse, July 7 to 9, inclusive. The local committee are Thomas Osborne, George Underwood and Edwin H. Pierce.



San Jose.—A fine literary and musical entertainment was given at the Notre Dame Hall, March 23rd. The performance was highly enjoyed by the numerous invited guests, and was as follows:—Overture, on four pianos (Adams), Misses H. Wilcox, M. Wilcox, B. Skelly, A. Murphy, L. Heintz, A. Kelly; Janko keyboard, Misses A. Esquivel, I. Bremen; violin, Misses S. Eaton, M. L. Inigo. Chorus, "Paroles Francaises" (J. De Glimes), Solfeggio Classes; accompanist, Miss H. Wilcox. "Home Sweet Home" (Bowman), arranged for piano—Janko keyboard, Miss I. Bremen; violin, Miss S. Eaton; mandolins, Misses L. Schroder, A. Esquivel, G. Buckley, M. Llerena, R. Asturias; guitars, Misses M. Wilcox, A. Thompson, N. Roland, C. Bustamante. "Te Deum," recitative, Miss A. Murphy. Serenade (A. Dupont), Janko keyboard, Miss A. Esquivel. Violin solo (Dancs, op. 80), Miss Ida Bremen; piano accompanist, Miss F. Mero. "The Monk's Magnificat," recitation, Miss M. Tassel. Juvenile chorons, piano, Janko keyboard, Miss I. Bremen; violins, Misses H. Wilcox, B. Cauhape. "Union" (Gottschalk), Miss Harriet Wilcox. "The Casket and the Key," recitation, Miss L. Schroder. Vocal trio (E. C. Sebastiani), Misses I. Bremen, L. Heintz, A. Esquivel; accompanists, piano Miss B. Skelly, violin Miss M. L. Inigo. "Galop de Concert," on four pianos (Etterlein), Misses B. Bradley, F. Mero, M. Tassel; Janko keyboard, Miss B. Skelly; violins, Misses S. Eaton, M. L. Inigo, I. Bremen.

Berkeley.—Miss A. S. Rhorer, the Berkeley composer, has just finished a new operetta entitled "The Brigand," which is to be produced at Shattuck Hall in a few weeks for the benefit of the Women's Relief Corps. Mrs. Rhorer's latest work is highly praised.

Alameda.—The benefit of Mr. Theodore Vogt will probably take place on Thursday evening, the 23rd of April. The programme will introduce much that is new. The Orchestral Society will play a "Festival March," by Vogt, the "Polonaise," Op. 18 of Beethoven, a "Passacaille," by Gregh, and Strauss' beautiful waltz, "In the Vienna Woods." The Ladies' Choral will sing four numbers—"Dawn," the new part song by Max Bruch;

Graben-Hoffman's "The Dragoon Flies"; and with orchestral accompaniment, a pretty lullaby by Niedlinger, and "Softly by the Moonlight," by Shelley.

Los Angeles.—Fred Blanchard is writing a comic opera to Miss de Luna's libretto. The plot is laid in Mexico. The title is "Cosita," who is a charming dusky daughter of the South. The gavotte "Eschcholtzia," which was played by Sousa's band here the other day is from "Cosita." It is quite probable that Mr. Conant will produce the opera here before summer.

Santa Cruz.—At last, after a long interval of tedious practice, the Philharmonic Society has overcome its modesty and came before the public again at the Opera House. There have been several changes since its last appearance, the most vital of which is the leadership and first violin. The orchestra has improved considerably since the last concert. One could not fail to perceive the harmony and the accurate observance of time, an enthusiasm in the work and an ambition that in time will undoubtedly be rewarded with success.

Salt Lake, Utah.—Fifty-two members of the Tabernacle Choir will leave for California on April 13th.

Stockton.—The recent eruption in the Euphonie Club over the musical directorship has subsided and everything is serene. Mrs. Ed. Oullahan was again elected musical director of the club in which she has labored so long, earnestly and efficiently, and from which she resigned just before the production of "Patience." The election has been earnestly discussed among the members ever since the unpleasant incident and Mrs. Oullahan was unanimously decided on. The Euphonie Club is rehearsing Strauss' "Prince Methusalem," to be produced next May. "Will they wear bloomers?" is the question discussed by those interested.

Miss Fanning's musicale took place in Jory's Hall, the programme being rendered most acceptably by the pupils. The result shows that Miss Fanning has evidently done much earnest work with her class. The following names appeared on the programme: Misses Fanning, Ethel Hurd, Edna Willy, Ethel Moray, Lita Lauxen, Ethel Willy, Carrie and Laura Raber, Nellie Vance, Mamie Sievers, Ray Kaiser, Stella Robbins, Alma Stockwell, Blanche Mobley, Olive Neill, Hattimae Mann, Mabel Killburn, and Ella Noble.

Miss Gertrude Hopkins gave a musical at her home last month when she entertained thirty of the friends of her pupils. She was assisted in receiving by Miss Isabel Laogier and Miss Mary Gibbons. The programme was rendered by the following named: Misses Hopkins, Bertha Wagner, Beatrice Alberti, Eva Uriel, Edith Clary, Celia Garvin, Antionette Gianelli, Loretta Hasse, Willa Yolland and Edith Atherton.

Pacific Grove.—The Society of Cecilia gave a very interesting entertainment, which was well appreciated and well attended.

Santa Rosa.—The Santa Rosa Philharmonic Society is rehearsing under the direction of Prof. Kelleher a number of choral pieces to be given in public concert immediately after Easter. The society is strong numerically.

Santa Ana.—The twenty-eight society ladies from all over, comprising the women's orchestra, came to town, played and conquered. A large attendance greeted the symphony makers. The adjoining towns contributed largely towards filling the seats. It was a feast of good things from the opening to the closing number.

Hanford.—The recital by the pupils of Miss Carrie and Belle Wyruck, instructors on the piano, and Miss Mable Marle Pelton, teacher of elocution, drew a large audience of ladies and children to Baker's Hall in response to the invitations issued. The attendance proved the great interest taken in this city in matters musical and literary. Misses Wyruck, Elva Nelson, Kate Biddle, May McCourt, Pearl Bush, Georgie Hood, Pearl and Pauline Wade, Belle Cunningham, and Irene Dewey took part in the programme which was exquisitely rendered all through.

Marysville.—A meeting of the members of the Schuman Club was held in the parlors of the Presbyterian Church, and an effort will be made to increase the membership to its former number.

A meeting of the ladies and gentlemen who took part in the "Triumph of Love," will be held in the Presbyterian Church parlors to consider the proposition of giving an opera for some public purpose.

Seattle.—The lovers of choice music were out in large numbers at the sixth concert of the Ladies' Musical Club, and for over two hours sat entranced, so charmingly rendered were the numbers. The programme was longer than usual, and consisted of vocal solos, instrumental solos and duets, and instrumental and vocal quartettes. Mrs. H. C. Taylor, who recently arrived from the East, made her initial bow to a Seattle audience, and delighted all with her well cultivated, sweet soprano. She chose for her number "L'Ete," by Chaminade, and executed the difficult passages with delightful ease. The opening piece was Hoffman's march, on the piano, by Mrs. Matthews, Miss Castle, Miss Beach and Mrs. Kellogg. The balance of the programme was artistically rendered, and the audience demanded frequent encores.

Pasadena.—"Ye old folks concert by ye young folks" was successfully given at the Baptist Church, under the direction of Professor G. M. Cole. Aside from furnishing delightful entertainment, it brought from the archives of the past the quaint life and habits of our grand-parents.

Healdsburg.—The Monday Evening Orchestra, which was organized in October, is doing good work under the leadership of Professor D. C. Smith. A band tournament is contemplated to take place in May, in which the bands of Mendocino, Sonoma, and Napa Counties are to take part.

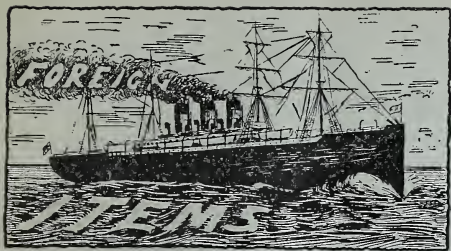
Redding.—One of the most enjoyable musicales held this season was at the residence of Mrs. M. Scott on Market street. Sweet strains of music filled the air and an evening of enjoyment was spent by all present.

A Mr. Smith of Santa Rosa was here for the purpose of establishing a music store. He is a teacher of music and a musician, being thoroughly up to date in his business. He has a wife and two grown daughters.

San Luis Obispo.—Many of our readers are doubtless unaware of the fact that there has been launched forth in this city a musical organization that possesses the enviable distinction of being the only one of its kind in the country. But this is the accepted case, the name of the new musical organization being none other than the California Saxophone Quartette, founded and managed by Mr. Frank Willard Kimball, admittedly the saxophonist par excellence of the West, and distinguished in the musical profession as a compiler of a variety of saxophone quartette music never before attempted to be arranged or adapted for the production for four instruments.

Sacramento.—The Amphion Glee Club gave a delightful musical entertainment at the rooms of the Young Men's Christian Association. The gymnasium was packed by an appreciative audience, which encored every number on the programme and tried to encore some of them twice. The affair was under charge of Signor Enrico Tomaso, musical director of the Young Men's Christian Association. The members of the musical class have been making excellent progress under his instruction.

There was a large attendance at the Sixth street Methodist Church at the testimonial concert to Miss Mary Dunster, given under the direction of the Saturday Club, assisted by Messrs. Mansfeldt, Owens, Parcells, Crocker, Bellhouse, Longbottom, Genshlea, Heilbron and Neale.



Victor Herbert is about to commence work on the score of a new opera for the Bostonians.

Moritz Rosenthal will give a series of historical recitals in London during the month of May.

Messrs. Gilbert and Sullivan's new opera, "The Grand Duke ; or, The Statutory Duel," was performed for the first time last week in London at the Savoy Theater, and scored a decided success. It is a musical burlesque in two acts, full of fun and dancing. According to various accounts the libretto is very humorous and the music brilliant and dashing. The interpretation was excellent, the piece is beautifully staged, and the costumes are picturesque.

Marie Van Zandt has made her début at the Theater Monnai, Brussels, in Ambroise Thomas' *Mignon*, achieving an enormous success.

Mr. Sydney Brooks, the well known 'cellist, has been appointed professor of his instrument at the London Academy of Music.

Miss Helen Buckley was well received by the London critics on the occasion of her recent appearance in concert with the St. George Glee Union.

Mme. Marie Brema, the prima donna contralto of the Italian opera company, will give the last artists' recital of the season before the Amateur Musical club.

Mme. Patti recently went to Paris to take part in a performance of "Mirka l'Enchantresse," a pantomime by M. Boyer, the representation having been organized by the committee of the Florian monument. Needless to say that the financial result was a magnificent one.

Mme. Albani, whose present professional tour in this country, from which she has been absent many years, is a final one, lives in a charming old fashioned house in South Kensington. Her first appearance after leaving America was made at Messina; subsequently she was enthusiastically received at Malta in the roles of Amina, Lucia and Marta. Mme. Albani's first London engagement

at Covent Garden was in "Sonnambula." The Queen has evidenced for her a higher esteem than for any singer since Jenny Lind.

At St. Petersburg a new opera, "Nuit de Noel," by Rimsky-Korsakoff, was produced recently at the Imperial Opera and received with much favor. The circumstance of the Empress Catharina II. being represented on the stage in the new work has given umbrage in high quarters, and the libretto had to be revised accordingly.

A monument is at last to be erected in memory of John Sebastian Bach, the eminent composer, in St. John's church at Leipsic. The committee soliciting subscriptions are Th. Strube & Son, No. 32 Grimmische St.; Seiler & Vogel, No. 6, Thalstrasse; C. A. Klemm, No. 28 Neumarkt; G. Gaudig & Blum, No. 34, Bruehl, and the Stiftungsbuchhalterei, Ratthaus, all of Leipsic. It is to be hoped that those philanthropically disposed and interested will be generous in their responses to the call of this committee in their subscriptions.

Massenet's "La Navarraise" was produced recently at La Scala, and proved an utter failure. Signora Fraudin as *Anita* and Signor de Lucia as *Araquil* could not save the opera from wholesale condemnation.

The appointment of Director of the Paris Conservatoire, vacant by the death of M. Ambroise Thomas, is in the gift of the Minister of Fine Arts. The celebrity of M. Bruneau is considered of too recent date to put him in the running, and it is understood that the list from which choice will be made is limited to MM. Massenet, Saint-Saëns, Reyer, and Widor.

The post of Director of the Conservatoire is, according to American notions, poorly paid, it being worth \$1,500 only a year, with an inconvenient residence, but the position is the highest to which a French musician can attain. As chief professor at the Conservatoire, M. Massenet receives only \$600 a year. Salaries necessarily run low, for all the pupils are taught gratuitously, the total cost to the French Government being rather over \$50,000 a year.

Since Paderewski's visit, our local pianists seem to have discarded the piano stool in concert playing. Their endeavor to emulate the greater artist is commendable in intent, even though they do not achieve any nearer similitude than sitting on a chair, far from the keys and "going through the motions."

Mr. Wm. R. Gratz, of the Symphonion Manufacturing Co. (Wm. R. Gratz & Co., sole agents for the United States and Canada), has been in San Francisco looking after the interests of the house.



MAGIC OF A NAME.

Sousa's visit to San Francisco brings to mind an amusing incident which occurred during his engagement at the Midwinter Fair. An excellent band of local musicians played daily during the exhibition, occupying the bandstand alternately with Sousa's men; although, as might have been expected, the Sousa concerts were attended by crowds, while San Francisco players were more or less neglected.

One evening Bandmaster Casassa—the conductor of the local band — was amazed to find a crowd of unusual dimensions gathered around the bandstand. Never before had his efforts met with so much appreciation. Encores came thick and fast, and the musician wondered at such an unusual display of enthusiasm.

The explanation came when one of the players, looking over the railing, noticed the placard, "Sousa's Band," which by accident had been allowed to remain from the afternoon concert. Casassa having no desire to sail under false colors, ordered the notice to be taken in. The effect was surprising. In a few minutes the crowd had melted away, and the band finished the programme to the usual audience of rickshaw men and gum girls.

VALUE OF SINGING.

Vocal music, that is, singing, is of the greatest help to piano-pupils. Nearly all music-teachers are in some way connected with church music. If it is in Sunday-school singing, they should have a well-drilled choir, and have it made up as largely as they can of their pupils, not forgetting the pupils of other music-teachers belonging to the congregation. The older pupils should belong to their choir if they have fairly good voices; and if not, but yet can sing somewhat, they should attend the rehearsals of the choir, and sing for the culture there is in it. This is advised because in singing the singer must think the tone to be sung, and take care to get a mental comprehension of the effect of each phrase during, or even in advance of, his singing, while in playing, piano-pupils are too much inclined to see a note, and press down its

key, and accept the tonal result unquestionably, without taking the context into their musical consciousness. Then, too, chorus singing develops the innate rhythmic feeling; it makes the singer feel the rhythmic beats and depend upon this for time-keeping, thus developing time from within, the only correct manner of its development.—*The Etude.*

Our public schools are driving pupils with hard work to such an extent that many of them give up music and say, "When I get through school then I am going to give my entire time to music." After thirty years of experience the writer has seldom known that saying to be verified. When school is done the distractions of society and the many friendships made at school demand so much time, together with the fact that they are out of the line of study and tired of it, that music is very seldom taken up again. Every teacher of experience has observed that pupils who study well in other branches than music, learn more readily and thoroughly when taking lessons than those who do nothing but music. For the last fifteen years the writer's teaching has been in connection with colleges, and it always is true that those pupils who study hard outside of music are the ones who make the most advancement with a given amount of practice.—*Etude.*

Miss Ellen Beach Yaw, the wide range soprano's mode of advertising speaks for itself (tells the tail).



A bill has been introduced in the New York Legislature to amend the laws relating to Sunday performances. It is now in the hands of the Senate Committee on Codes, and, should it pass, it will prevent any Sunday concerts in this city or State.

State Senator McNulty, the author of the bill, declares that there shall not be any monologue or any singing except in religious ceremonies on Sunday.

If any singer should appear at any concert on some future Sunday night, whether at the Metropolitan Opera House or elsewhere, it will be necessary, under the proposed law, to have the performance open with prayer, or the performer will have to go to prison.

Counsel has been bespoken, and when the matter comes up for a public hearing before the committee it will be ably opposed. The existence of the bill has been called to the attention of every theatrical manager in New York, and they are united in their expressions of disapproval.

THE POWER OF MUSIC.

A Minister Takes as His Text Sousa's Band.

[From the Carson City Tribune.]

At a recent Sunday sermon the Rev. Mr. Hobbs, an Illinois M. E. minister, took Sousa's Band as the text of his discourse, and, among other things, said:

"There is something radically wrong with the man who does not care for music. 'Who is there,' said Carlyle, 'that, in logical words, can express the effect music has on us.' Music is a universal language which all comprehend. All music belongs to God and should be used for his glory. The devil has seized some of the best of it and is using it for his own purpose, but it does not belong to him."

Charles Goldmark, composer of the Queen of Sheba, is not celebrated for his modesty. He met in a German railway wagon recently a young woman to whom he said with an engaging smile: "I suppose that you do not know who I am." She replied indifferently: "I do not." He insisted triumphantly: "I am the composer of The Queen of Sheba," and she commented tranquilly: "That must be a good job."

Marsick, the renowned violinist, who played with Paderewski recently in San Francisco, possesses one of the rarest violins in the world. It is insured for \$7,500.

It is a singular fact that, while there are several American prima donnas of world-wide celebrity, claim is only made by one man as having made for himself a name of equal greatness. Mr. Charles R. Adams achieved and maintained a brilliant career in the principal opera-houses of Europe, but so far he enjoys the distinction of being the only American man to have accomplished this. There are not any peculiar conditions to which Mr. Adams' success can be attributed aside from his own talents. Why are there no others who rise from the large number of students?

Pachmann, the renowned interpreter of Chopin, has lost none of his reputation for eccentricity and conceit. He has recently been giving recitals at Berlin, and at one of these concerts he played Schumann's "Carnaval" pieces, recently given here by Paderewski. Pachmann's memory may not be so good as it used to be, but at any rate he broke down completely, and after trying three times to remember the "lost chord," he jumped to his feet and exclaimed, to the intense amusement of the audience, "Never mind, never mind; bravo Pachmann; you played lovely, anyhow!"

J. S. Bach was the inventor of the present system of fingering the piano. Previous to this time only the fingers were used, the thumbs hanging down over the edge of the keyboard.

These are some of the requests Band Master Sousa has received on the present tour: "Would it be asking too much if I requested that you play as an encore the beautiful opera of 'Martha?' I believe it is by Sullivan." "I came forty miles over the mountain to see the man who makes \$25,000 out of his compositions. Kindly oblige me by playing all of them. J. T." "Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gaspipes." "A warm admirer of music would like to hear the 'Maiden's Prayer' on your band." "Sir: Please play 'Love's Old Sweet Song.' I've got my girl almost to the sticking point, and that will fetch her around, I'm sure." "A colored lady would like to hear a cornet solo by your solo cornetist. Please play 'Dixie' without any trimmings." In Chicago Mr. Sousa received this unusually strong request: "D—n Wagner. Play the 'Liberty Bell.'"

It is not only in San Francisco that the encore habit has gained such undue proportions. The following has been received from a Stockholm correspondent: "Massenet's 'Manon' has just been given for the first time at the Opera Royal with great success. The house was sold out two days in advance. Mlle. Petrinì gave a marvelous interpretation of the title role, and the charming artist was recalled twenty-nine times in course of the evening!"—*Chronicle*.

John Philip Sousa's latest opera, *El Capitan*, will be produced for the first time in Boston April the 11th. The libretto is written by Mr. Klein.

We are pleased to learn of the good fortune of one of Oakland's gifted daughters. Miss Portia Knight has been offered an excellent position with the great tragedian, Frederick Warde. She is to commence her engagement with him on April 6, as Cordelia in *King Lear*. The JOURNAL wishes her every success, such success as is sure to follow faithful work under so competent a teacher as Edna Snell Poulsen with whom Miss Knight has studied for years.

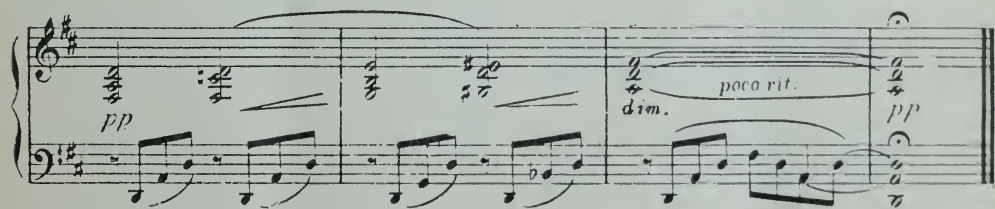
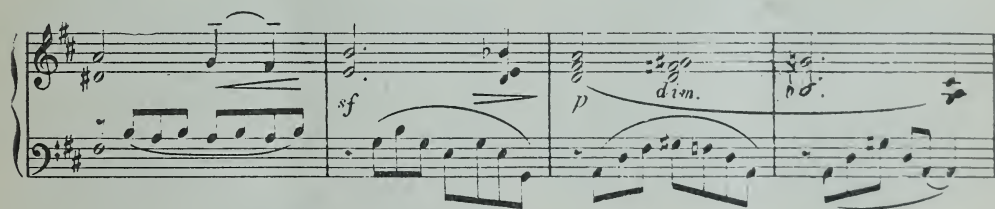
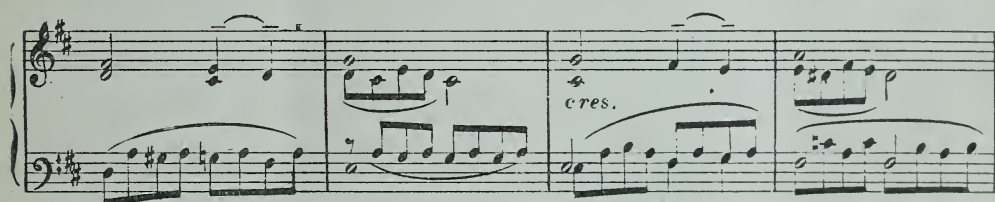
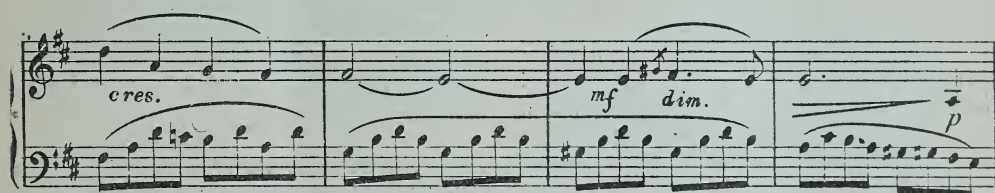
A new copyright law is before Congress. Hon. Wm. M. Treloar, of Mo., has charge of it. He is an ex-member of the musical profession.

Miss Fannie Bloomfield Zeisler, the world's greatest woman pianist, will come to San Francisco in September.

PEACE OF EVENING.

ABENDFRIEDEN.

This musical score is for a piano piece titled "Peace of Evening" (Abendfrieden). It is written in G major (one sharp) and common time (C). The score consists of five systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and a crescendo (*cres.*) leading to a mezzo-forte (*mf*) section. The second system continues with piano (*p*) and a crescendo (*cres.*). The third system features a fortissimo (*sf*) dynamic, followed by a piano (*pp*) section with a "poco rit." (poco ritardando) marking, then returns to piano (*p*). Above the third system, the tempo is marked "a tempo". The fourth system starts with mezzo-forte (*mf*) and includes a crescendo (*cres.*). The fifth system begins with piano (*p*) and ends with a crescendo (*cres.*). The notation includes various musical symbols such as slurs, ties, and dynamic markings.



Correspondence

LOS ANGELES.

Paderewski is here. Nothing more can be said about him than that he is sublime. The writer has heard all the celebrities of the last twenty-five years, but none of them can be compared with this giant. He combines the force of Rubinstein with the elegance and purity of tone of D'Albert and the technique of Taussig. Which of his performances did we prefer? Chopin's Cradle Song or the second Rhapsodie, Beethoven's Sonata in C major or Mendelssohn's Midsummer Night's Dream? One was as superb as the other, and each was a revelation; we have no words for such playing, we felt spellbound. But the audience, a handful greeted this wonderful artist,—but Adele aus der Ohe Musin, Jacob Mueller, Kontski were served the same way, no comment necessary.

Mr. Wm. Middleschulte's grand organ recital was really a treat. With the exception of Best, never heard a better one. The organ itself is a well constructed, well balanced instrument. The Toccato and Fugue in D minor by Bach, pleased me most. The Krauss quartette played for a good house. They showed up to much better advantage. The Hayden quartette was well rendered, so was the Polish piano quartette, a brilliant new composition (Noskowitz). The soloist of the evening was Mad. Martinez, with the hackneyed grand Aria from Lucia.

Herr Anton Schott, the former great Wagnerian tenor, gave two more concerts with the same results. Apropos, what a remarkable resemblance he has to the late king of Wurtemberg.

Mad. Annie Tregear, a pupil of the great Fabbri, made an immense hit last Monday in a concert given for the benefit of the Sacred Heart League. She has a phenomenal voice with wonderful training. She contemplates making a grand tournée through the United States in company with Jacob Mueller, the unrivaled baritone.

Mme. Parvenu: "Can I get you and your orchestra to play at my soiree next Thursday night?"

Orchestra Leader: "Certainly."

Mme. Parvenu: "Well, you may consider yourself engaged. But I want to make arrangements to hire you by the piece, do you understand? The last time I engaged you by the hour; and your men took advantage of it, and played slow, soft things most of the time."

Music Teachers' National Association.

At the meeting of our Association in St. Louis last July, a petition was received from the Governor of Colorado, the Mayor of Denver, the Chamber of Commerce, Board of Trade, and leading musicians, through the Vice-President of the State, inviting us, most cordially, to hold our 1896 Convention in Denver, that most interesting city and picturesque location of the great west and "Switzerland of America." The invitation was unanimously accepted. The convention will be held July 7, 8, 9 and 10.

In this preliminary announcement it is unnecessary to say more. The time, place and attractions will be most fitting for the celebration of the twentieth anniversary of the M. T. N. A. The musical and financial success of the St. Louis meeting considering the hard times (which were *real* and not fictitious) should delight every friend and member, and stimulate to renewed activity. We may consistently congratulate each other and the musical profession, in whose interest the Association was organized, for the many interesting meetings which have been held during the past twenty years.

G. O. Heine & Co. will open a music room and recital hall in the Parrott Building, which they offer free of all cost for rehearsals and musicals to all teachers.

The death is announced of Mrs. H. J. Stewart, wife of the distinguished composer, and musical critic of the *Examiner*. She was confined to her bed for several weeks with la grippe, which induced a fatal development of Bright's disease, from which she died. Mrs. Stewart held a high place in the esteem of all who knew her. Her circle of friends was very large, her generous and faithful nature adding daily to the list of those who loved her. Mrs. Stewart was formerly organist of St. Francis' Church, and at the time of her death occupied a similar position in Dr. Nieto's synagogue. She was a graduate of the Conservatory of Music of Paris, and also of Trinity College, London. She was a distinguished musician, uniting with her husband in a passionate love for music. As a graduate of Trinity College, London, Mrs. Stewart was entitled to wear a cape of violet and white corresponding to the capes worn by the Bachelors of Art of any of the colleges. She leaves a husband and one child to mourn her.

"I have a wonderful ear," said a concited musician in the course of conversation.

"So has a jackass," remarked a bystander.

California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

Oakland Branch under the management of Miss Mabel Hussey.

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SAN FRANCISCO, APRIL 1, 1896.

When one selects a musical instrument he thinks it worth while to investigate the merits of the different manufactures. But after having bought it, ought one to be less careful in selecting a teacher? There are as many poor brands of teachers, if not more, than there are of instruments, and it is a deplorable fact that parents are not duly careful in choosing them. The cheapest are never the best. Nor, on the other hand, are those who charge the most for instruction necessarily superior. What really does constitute a good teacher is talent and love of his art beyond merely mercenary considerations; a good general education in all branches of human knowledge, beside a thorough acquaintance with the particular art he is to teach, so that he can use analogy by way of illustration, in imparting instruction. It does not follow always that his having been a pupil of some noted artist, from whom he had a few lessons, is a valid claim to excellence, though this is often assumed and is generally a flimsy

pretense. Diplomas are another form of quackery, and are generally a delusion and snare. Beware of a teacher who seems to dole out information as though afraid the supply would give out; or who discourages questions and inquisitiveness on the pupil's part. He don't know as much as he pretends to. This brand of professor is also likely to look upon the reading of musical literature by the pupil with disfavor lest she should obtain information for which he fails to receive her money. The moment a teacher is afraid his pupil is learning too fast and will get away from him, it is time she had a new teacher. The art is too profound to be exhausted by any one in his lifetime, and the dread of such a thing by a teacher is only proof of his incompetency and lack of musical comprehension. A good teacher will expand the scope of his pupil, bring her in touch with the progress of the art throughout the world. No better medium for doing so can be found than an intelligent musical journal for which every pupil should by all means subscribe. The expense is a very slight percentage of the sum she expends for her musical education, and surely no part of that money brings in a more adequate return. Musical literature is helpful to both pupil and teacher in that it makes the former more intelligent and the work of the latter more easy.

The enterprise of the *Examiner* in publishing a neatly printed song with its Sunday editions is commendable. But unfortunately, although it started with a very decent composition by De Koven, the lead seems to have "petered out" immediately after the first "clean up." The suggestion that enough bad and inferior music already infests mankind, without any encouragement from journalistic sources, might be offered our contemporary. But as the daily press cares more to amuse than instruct or elevate—if it only sells—the suggestion of im-

provement in musical selections might not be accepted.

The Saturday Night of Oakland contains a very interesting column on musical topics, written by Mr. H. A. Redfeld. Among other items we notice following comments on our publication.

F. J. Zifferer's **MUSICAL JOURNAL** improves rapidly in contents. In the March number Louis Crepau puts the adherents of the detestable tremolo quite hors de combat; Mr. Zifferer continues his harmony lessons; Messrs. John W. Metcalf, H. J. Stewart, Hugo Mansfield, R. A. Lucchesi, R. Tolmie, Miss Ernestine Goldman and A. Bosworth give their opinions of Mr. Paderewski's work and rank; this pianist's seven San Francisco programmes are printed; there is the usual budget of news and views, a song by Louis Schmidt, Sen., and a mandolin piece.

Another swindling tuner has made a scoop in the neighborhood of Los Angeles. Goodwin & Co. of that city were recently requested to send a man to Tustin to put in order the pianos of a number of their clients. When their man arrived upon the field, however, he found that a slick youth had forestalled him by passing himself off as the genuine Goodwin agent, and had captured the business. This country is full of tramp tuners, who may do no end of damage to instruments, for which there is no redress. To protect our subscribers from imposition we publish a list of reliable professional tuners which ought to be consulted when your piano gets out of order.

The singing of the "Redemption" at the Metropolitan Temple on the 31st was more creditable as an undertaking than as an artistic result. The soloists were not at all great, and the first part of the work was very dreary. Madame Seminario sang unusually well, however, in the latter parts, especially in "Lovely Appear," which was the gem of the oratorio and had to be repeated. Her friends were pleased to hear her keep to the pitch with more than usual proximity. The "Narrator," by Mr. Crandall, was honestly but tamely sung, while the part of "Jesus," by Mr. McBride, was less prosy, possibly because he had less to say and did not become tiresome. With more eloquent singers perhaps this work would have been more attractive. We fear those who heard it for the first time hardly yearned for another hearing soon. It is particularly fit to be sung by amateurs.

CONCERTS

Although after Paderewski's very expensive and interesting season of recitals it was apprehended that we should suffer a comparative dearth of entertainment, such was not the case. The celebrated Pole seemed merely to head a procession of attractions. First after him came the noted Parisian violinist Marsick, who very wisely overlapped his own inaugural with Paderewski's farewell appearance, thereby borrowing a good deal of the latter's very precious "thunder." At his subsequent performances, having to stand alone, he failed to make a great impression, though he is really an excellent artist, who is not quite artistic enough to keep his personality entirely unobtrusive. This characteristic of self-repression, however, was one of the noticeable charms of the next violinist we listened to, the Bohemian Franz Ondricek, whose playing is the most delightful hitherto heard in San Francisco. Besides the utter absence of personal vanity, this man plays like an angel, leaving nothing to be desired in the way of interpretation or technique. He may not be as "great" as Ysaye, whatever that may mean. He is a little fellow, but how thoroughly satisfying is his performance! With all due respect to Paderewski, who filled his houses at enormous prices, we think the musical feast which Ondricek, Materna and Luckstone offered at their mildly expensive entertainments in the Auditorium, were far more satisfactory and enjoyable. We feel a sense of personal gratitude to Messrs. Friedlander and Gottlob for having provided such a superb attraction without impoverishing our music lovers, by an exorbitant price of admission.

Madame Materna, the great Wagnerian singer, has lost none of her extraordinary power since her last visit when here with Thomas' Orchestra eight years ago, and the playing of the pianist Luckstone leaves nothing to be desired. They gave a return series of concerts on the 26th and 28th at the same place. At that of the 26th a Wagner programme was given to a very large audience. Frau Materna was seconded by Herr Auton Schott, the great Wagner tenor, and with a good orchestra gave selections from "Die Walkyre," etc. Ondricek performed, with orchestra, Mendelssohn's great Violin Concerto in G. This

was one of the finest concerts ever given in San Francisco. It was really a taste of Beyreuth without going to Germany for it, and at a price ridiculously small in comparison, only, indeed, a mere fraction of what Paderewski received, and for playing on a single piano! Think of it!

The Ensemble Club concert at the Maple Hall, Palace Hotel, March 13, was very successful. The programme was as follows: 1. Trio, op. 1, No. 2 (piano, violin, Cello), adagio, allegro vivace, largo con espressione, Beethoven; Mrs. Edward H. Benjamin, Miss Susie Blair, Louis von der Mehden Jr. 2. Cello soli, *a*, Andante, Goltermann; *b*, Serenade, Kluegel; *c*, Mazurka, Popper; Louis von der Mehden Jr. 3. Piano solo, Polonaise, E flat, op. 22, Chopin; Mrs. Isidor Jacobs. 4. Vocal solo, "Love Song," Hollman; Miss Lilian Lewison. 5. Violin solo, Scherzo-Tarentelle, Wieniawski; Miss Susie M. Blair. 6. Trio, op. 52, *a*, allegro; *b*, adagio; *c*, presto; *d*, allegro appassionato; Rubinstein; Miss Fannie Danforth, Miss Susie Blair, Louis von der Mehden Jr. Mrs. George H. Perry, accompanist.

Mr. Richard J. Ferrer's concert at the Odd Fellows' Hall March 12th was well attended. Several of the numbers of the programme received encores, especially those of Miss Jeanette Wilcox, the contralto.

The first of a series of musical evenings, given by Messrs. Emil Steinegger and Willis J. Batchelder's pupils, was held at Byron Mauzy Hall on March 5th. The singing as well as the playing of the pupils was creditable to their teachers. Misses Florence Schroth and Julia Hefferman seem to be very talented and under excellent training.

At the reception night of the Montezuma Tribe, No. 77, held at the Red Men's Hall, an unusually fine musical programme was given. The singing of Miss Mildred Amidon Clark was highly appreciated by those present.

A very enjoyable musicale was given by Miss L. Tourny at her residence March 18th. The programme was well selected and well rendered. Her pupils gave evidence of skillful training.

The third concert of the Euterpe and Orpheus Quartette, under the direction of Mr. H. B. Pasmore, took place at Beethoven Hall March 27th. The Hall was well filled by a distinguished and appreciative audience. The voices of both quartettes are well blended and carefully trained. Miss Edith Scott Waters has a remarkably fine contralto voice, but needs more cultivation. Quite surprising was the violin playing of little Mary Pasmore who shows great musical talent.

Music Teachers of California

are all aware, no doubt, that the Music Teachers National Association will hold its 20th annual convention in Denver, July 7, 8, 9 and 10 next,

As this is an event of great importance to teachers, it is probable that an unusual effort will be made to attend, and as Denver is so comparatively near, the cost of the trip will not exceed what may be considered a reasonable outlay for a summer vacation outing.

Reasons are plentiful why teachers should determine to take advantage of this occasion.

First of all, professional fellowship. Nothing is more helpful to followers of any vocation than meetings and free interchange of thought, and the benefits are in proportion to the scope of country and variety of sentiment represented at such meetings.

A good reason for this particular occasion is the unusual opportunity for sight-seeing and the invaluable experience that travel gives when in such fertile fields.

Denver is always a great attraction. From California to Denver over the great Ogden Route of the Southern Pacific Company is a trip that has few equals on earth for scenic interest. Colorado, like California, is a grand panorama of the heroic in Nature, and always worth seeing. En route to or from is Salt Lake City, another point of interest that the sight-seer never passes without a visit. The great scenic beauties of the Sierra Nevadas are too well known among Californians to need praise.

Read this column next month for complete information as to rates and other matters pertaining to the Convention.

Hugo Mansfeld's musical at the Auditorium March 20th was well attended and much appreciated by those present. Special mention is due little Elise Cellarius, a child only nine years old. She played Haendel's Harmonious Blacksmith remarkably well. Her sister, Miss Annie Cellarius, is also a very talented musician. Mr. Mansfeld's playing was as usual greatly enjoyed and applauded.

The Music Teachers' Association gave their 17th concert, "a special night," on which occasion its members may exhibit the proficiency of their pupils. The programme was opened by a short lecture on music by the president, Mr. V. A. H. Hoffmeyer. Among the performing pupils Misses H. Andrade, L. Featherstone and little Sadie Cole were conspicuously meritorious. The address by the Vice-President, Mrs. Coursen Roeckel, was hardly to be commended in its reference to the character of a contralto who formerly lived among us and who died some years ago in Paris. "Let the dead bury their dead." There are plenty of people still undead who may be talked about—and who deserve it. Besides they might possibly talk back. The dead can't.

The Symphony Concerts at Golden Gate Hall, under Mr. J. H. Howe, are drawing larger and larger audiences as the series is "drawing" to a close.

The oratorio of the "Redemption" was given by Mr. Howe at the Metropolitan Temple on the 31st with local soloists, chorus and orchestra. The work was never given here but once before. "Stabat Mater" and "Hymn of Praise" are promised next.

The Carr-Beel Pops, which have been for five years such a feature in our local musical affairs, reached their golden jubilee in a fiftieth concert February 29th amid much appreciative congratulation. It is hoped that another fifty will soon be begun.

Frank H. Belcher, a native of California, gave a farewell concert March 19th at the Native Sons' Hall by which he cleared a snug little sum for his intended trip abroad. This promising young baritone singer will study for some time in Milan.

A good concert was given March the 19th in Metropolitan Temple by the Stanford Glee and Mandolin clubs, which are starting out on their annual tour.

Mrs. J. E. Birmingham's farewell concert at the Odd Fellow's Hall March 24th was a grand success in every respect. She has been a member of the Treble Club quartet since its organization, and is about to take her departure for an extended



The Baldwin has been mostly devoted to "A Milk White Flag," one of the most disgustingly absurd of all Hoyt's degenerate "dramas." When the stage further descends it is a question where it can find a lower level.

James O'Neill comes to take the taste out of our month, fortunately with something legitimate besides "Monte Cristo."

The California has presented "Capt. Impudence" and a series of similar plays during the month.

The Columbia, now regarded as our gem theatre, is going along in the full tide of prosperity. After a few melodramas, "Sinbad," the scenic extravaganza, is doing excellent business. "Pudd'n-head Wilson," Mark Twain's play, is to be produced shortly.

The Tivoli gave "Rip Van Winkle," the "Hoolah," and "Maritana." It is now running a revival of the old success, "Said Pasha," which under the new director, Mr. Martens, is a strong attraction.

The Alcazar produced "Fra Diavolo," "Bohemian Girl," "The Lily of Killarney," and "The Mikado," by the Carleton Opera Company, but to poor attendance. These operas are now followed by variety plays.

The Auditorium is becoming a favorite and preëminent shrine of music. It is really our best music hall: large, comfortable and well managed. It is quite favorably located, too, it seems. It also has that pleasant air of prosperity which seems to attend everything its manager, Friedlander & Gottlob, have anything to do with.

visit to Europe. Mrs. Birmingham intends to stay abroad for at least one year, and will, during that period, devote herself to the study of vocal music, and particularly oratorio, to which her voice is especially adapted. For this purpose she will reside in London, where music of the oratorio school can be heard and studied to the best advantage.

Sousa and his famous band gave four very profitable concerts in the Auditorium about the first of March and then flitted away upon their orbit, Eastward. They will be due here again in two years. The March-King is certainly one of the most popular musicians of the country and there seems a sort of patriotism in the cordial favor with which he is greeted all over the land. No American musician seems to equal him in this respect. Well, the good fellow deserves it all.



Mr. E. E. Brangs, the popular tuner, is now with the music firm of Kohler & Chase.

Recent advices from the St. Paul Boy Choir inform us that Mr. H. A. Redfield has superseded Mr. Albrecht as Choir-Master and Miss Irene B. Rutherford presides at the organ.

Miss Bessie Wall gave an informal musicale in the early part of the past month which was most enjoyable. Miss Grace Barstow, violinist and others assisted.

It has been some time since visiting artists have been so graciously treated as were Madame Materna and Herr Ondricek, upon their arrival on this coast. Several Oaklanders attended the reception tendered these artists at the Palace Hotel, San Francisco,—and later, evidenced their admiration in a reception at the Unitarian Church of this city, over which the Orpheus Club presided. Their concert here, assisted by the pianist Isidore Luckstone, was extremely enjoyable as the applause testified.

Materna was superb, Ondricek, perfect and the pianist, far above the ordinary.

A most pleasing musicale was given at the Oakland Seminary one Monday evening when the young ladies sang Choruses by Schumann, Beethoven and Masini very well indeed, reaching the high notes easily. They were assisted in their programme by several soloists: Miss Esther Needham sang very beautifully two numbers, one by Brahms, the other by Hawley; Miss Kendall played a piano number, Serenade by McDowell and also accompanied Mr. Henri Fairweather in two solos, one of which happened to be a new original composition, beautifully conceived. He calls it "Ever" or "With Thee, Sweet."

Mr. Hugo Mansfeldt also pleased the audience with three piano numbers and an Andante for two pianos by Schumann in which Miss Havens participated.

By request, Mr. Fairweather sang Rubinstein's "Goodnight" and gave it an exquisite rendering with some excellent pianissimo tones at the close.

The Oakland Oratorio Society, though quiet, is doing good work. It seems to have taken a new lease of life since its reorganization—prospects are good for a flourishing society.

The following letter has been received in regard to future work:

"The Oakland Oratorio Society, now on a firm basis, solicits the support of the music loving public as Associate Members and the co-operation of members of church choirs and all musical organizations as Active Members. Rehearsals are held at Kohler & Chase Hall, 11th and Broadway, every Monday evening at 7:45."

They have been rehearsing Dudley Buck's "Light of Asia" but just recently, the society elected to take up also Mendelssohn's "Hymn of Praise" and are now working away on them both. More of Oakland's lovers of Oratorio should give heed to this call for singers and fall in line.

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During the month we have heard several soloists, especially violinists Mollenhauer and Landsberger. It is unfair to compare their efforts with the celebrities we've recently heard, who devote their whole time to their repertoire. For artists who are so much occupied as teachers, their playing was admirable and highly meritorious. Under the circumstances they should exercise judgment in their selections, avoiding those in which they cannot do themselves justice. "While the mind is willing enough the flesh is weak"—sometimes. The other most noted soloist of the month was Mr. S. Fleishman, the pianist, who gave a superb performance of the Chopin-Nicode concerto on the 27th.

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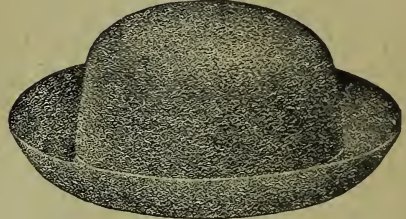
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